

DE FALLA: THE THREE-CORNERED HAT

(COMPLETE BALLET)

ENRIQUE JORDA

CONDUCTING

THE LONDON

SYMPHONY

ORCHESTRA

BARBARA HOWITT

SOPRANO SOLOIST



EVEREST 

Manuel De Falla: The Three-Cornered Hat—Complete Ballet

Enrique Jordá conducting *The London Symphony Orchestra*

Barbara Howitt, Soprano Soloist

Here is a colorful, authentic Spanish ballet, brilliantly interpreted by a noted Spanish conductor, and thrillingly reproduced in Everest's incomparable sound, including the first appearance of the complete ballet in stereo.

While on a visit to Spain with his Ballets Russes, Sergei Diaghilev became acquainted with some of the music of Manuel de Falla, and thereupon commissioned him to write music for a ballet to be based on *El Sombrero de Tres Picos* (*The Three-Cornered Hat*), a story by the nineteenth century Spanish author, Pedro Antonio de Alarcón. Actually, de Falla had little to do, because he had already written most of the music to accompany a pantomime entitled *The Corregidor and the Miller's Wife*, based on the same story and produced in Madrid in 1917. (The great German song composer, Hugo Wolf, had also used this tale as the basis for his opera *Der Corregidor*, which had its premiere in Mannheim in 1896. And in 1934, Howard Dietz and Arthur Schwartz converted this same story into a Broadway musical, *Revenge with Music*). Nevertheless, de Falla, together with Diaghilev and the choreographer, Leonide Massine, traveled through Andalusia seeking native background for the ballet. For his part, the composer merely added two sections to his original music for the pantomime, enlarged the orchestral scoring, and he had his portion of the project completed.

The ballet was first presented at the Alhambra Theatre in London on July 22, 1919, by the Diaghilev troupe. Massine and Tamara Karsavina danced the

respective roles of the miller and his wife; Pablo Picasso designed the scenery, and Ernest Ansermet conducted.

The setting of the ballet shows the miller's house, near which is a bridge over the millstream. In the opening scene, the miller's wife flirts with a passing dandy, until her jealous husband drives him off. Martial strains accompany the entrance of the Corregidor, the despotic old governor of the province, with his young wife and the members of his fearful bodyguard. The old roué is attracted by the miller's pretty wife, and plans a return visit.

After a brief flirtation of his own with a village girl, the miller goes into the house, leaving his wife alone outside dancing a fandango. The amorous old Corregidor returns and begins his conquest, but she leads him a merry chase, until finally he falls to the ground exhausted. As the miller and his wife pick him up, they display great contempt, and the Corregidor hobbles off, swearing vengeance.

Neighbors arrive for a gay fiesta. The miller serves them wine, then performs a brilliant farruca. As night falls and the festivities reach their height, the Corregidor's henchmen enter and escort the miller off to prison.

With his rival out of the way, the Corregidor returns once more, this time bent on seducing the miller's wife. He finally catches her in an embrace on the bridge, but she manages to break free. In so doing, she throws the old man off balance, and he falls into the stream. Dampened but still undaunted, the gov-

ernor continues his pursuit, which is brought to an end only when the miller's wife confronts him with her husband's musket. Soaked and shivering, the Corregidor sheds his clothes outside the house, hangs up his three-cornered hat, dons the miller's nightshirt and cap, and collapses on the miller's bed.

At dawn, the miller, having escaped from jail, returns and finds the telltale clothes outside his house. At first he is enraged; then he decides to play a trick on the old roué. He draws a caricature of the Corregidor on the wall, seizes his hat and clothes, and runs off to pay court to the Corregidor's wife.

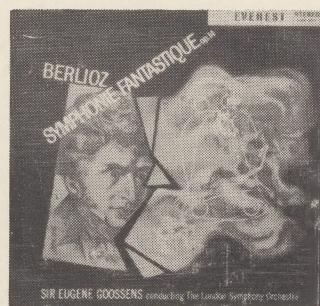
The Corregidor's bodyguard enters; they mistake the governor for their escaped prisoner, beat him unconscious, then drag him off. The miller and his wife are reunited, and the whole village joins in a final dance of celebration, during which a straw effigy of the Corregidor is tossed in a blanket.

ENRIQUE JORDA was born in 1911 at San Sebastian. He received his education there at St. Mary's College, at the University of Madrid and at the Sorbonne in Paris. From 1937 to 1939 he was musical director of the Basque Ballet, and from 1943 to 1945 he conducted the Madrid Symphony Orchestra. For the next two years he served as guest conductor throughout Europe, then in 1947 took over the directorship of the Cape Town Symphony Orchestra. After making a number of guest appearances with the San Francisco Symphony Orchestra, he was appointed its conductor in 1954, and has filled the post with distinction.

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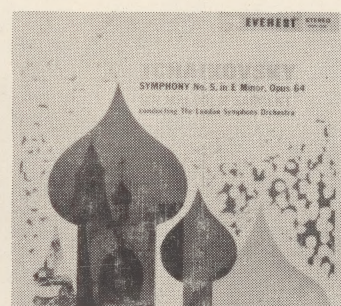
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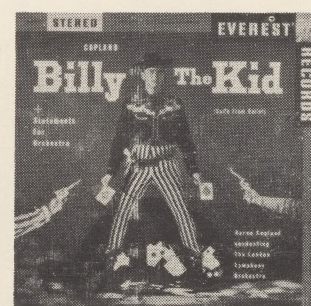
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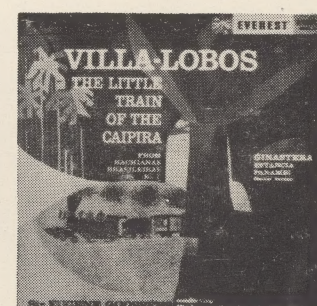
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